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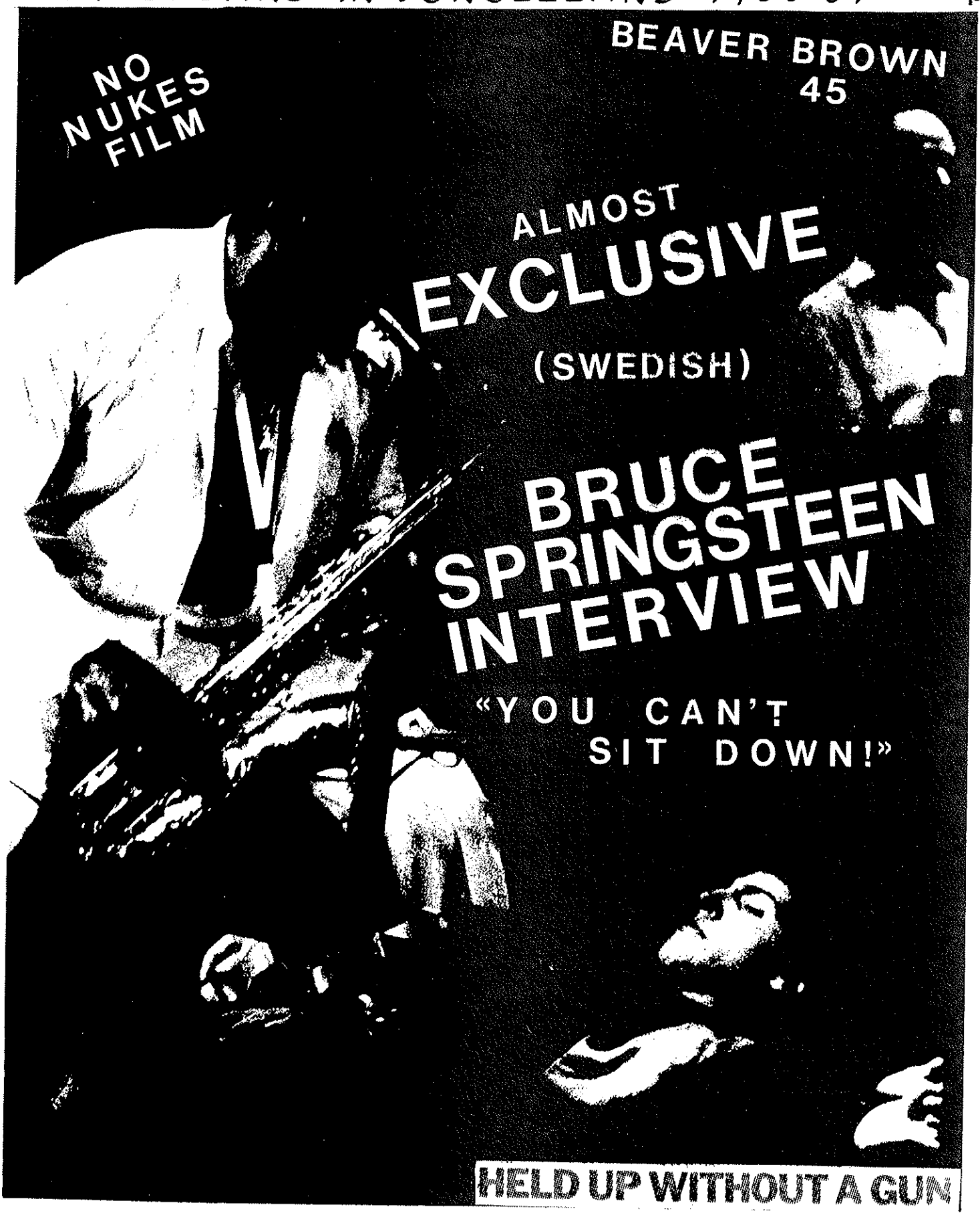
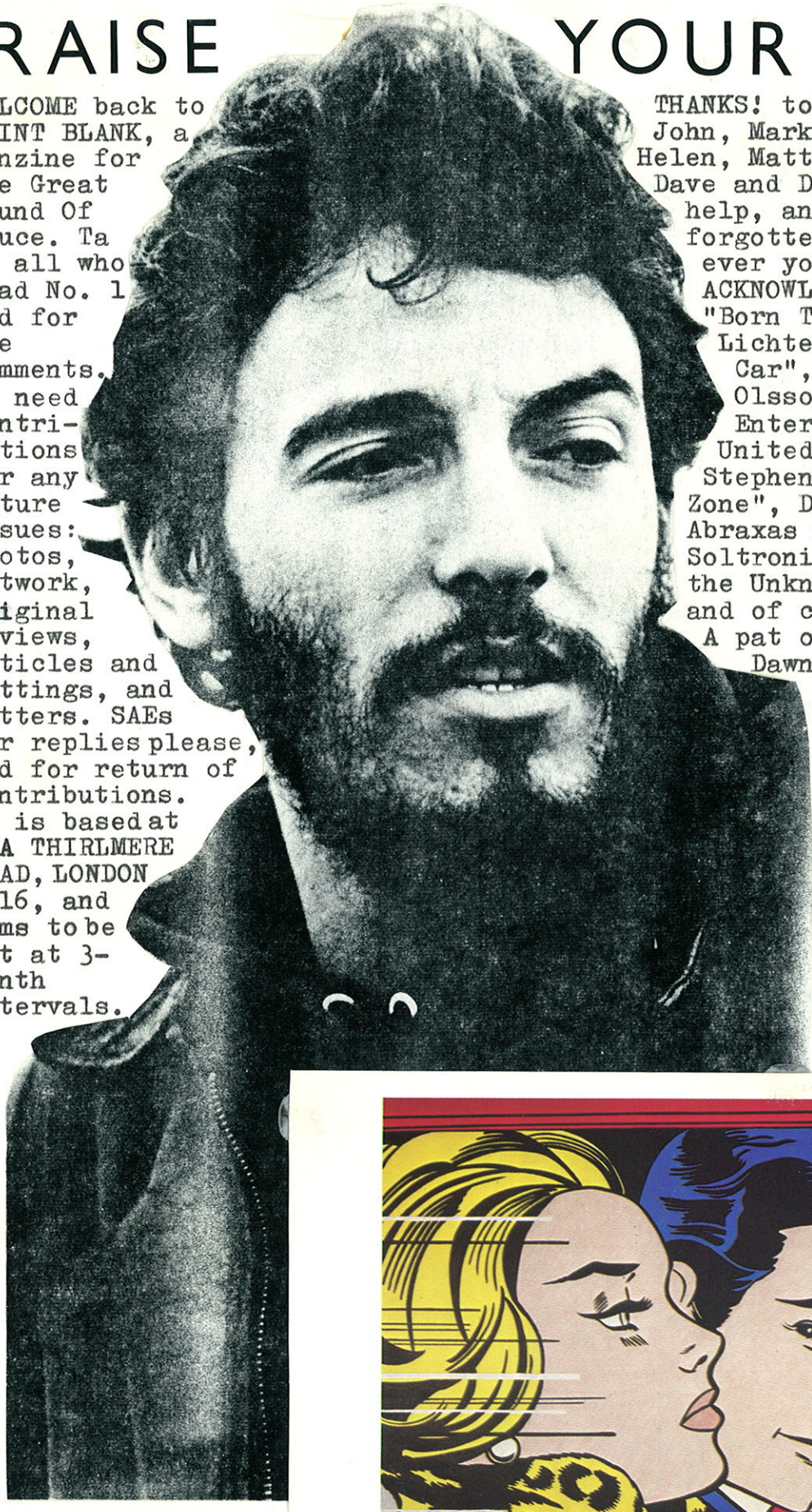
POINT BLANK

WINTERLAND IN JUNGLELAND 1980~81 50p



RAISE YOUR HAND!



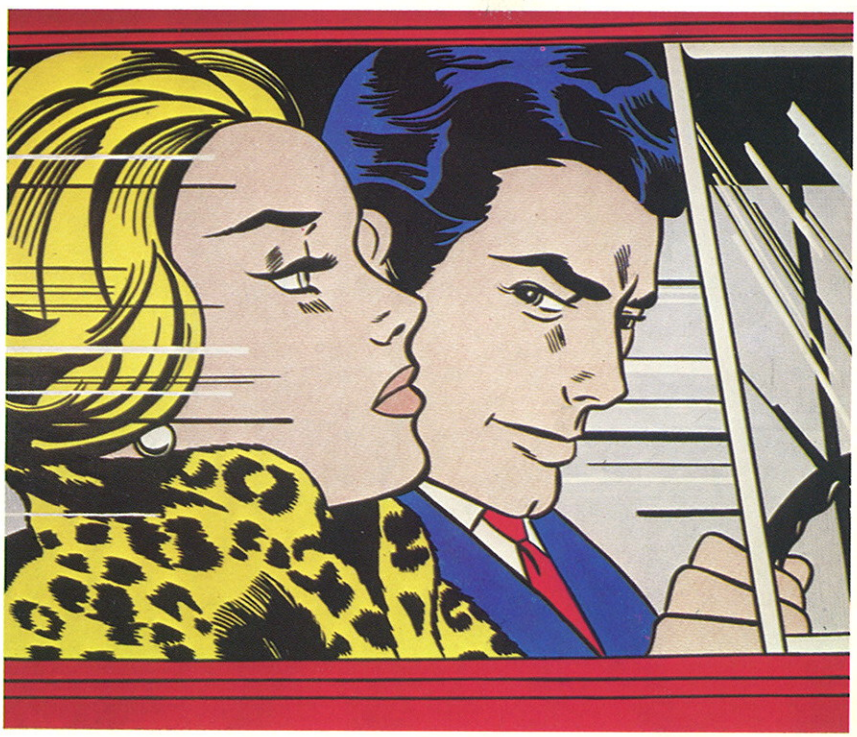
WELCOME back to POINT BLANK, a fanzine for The Great Sound Of Bruce. Ta to all who read No. 1 and for the comments. We need contributions for any future issues: photos, artwork, original reviews, articles and cuttings, and letters. SAEs for replies please, and for return of contributions. PB is based at 11A THIRLMERE ROAD, LONDON SW16, and aims to be out at 3-month intervals.

THANKS! to Max, Chris, Ronnie, John, Mark, Mary, Droog, Mats, Helen, Matthew, Tim, Neil, Mike, Dave and Dr Zoom for all their help, and anyone else I've forgotten. Hello Andy where ever you are.

ACKNOWLEDGEMENTS: Dave "Born To Run" Marsh, Roy Lichtenstein for "In The Car", Ray Lowry, Mats Olsson & Expressen, J.C. Enterprises, Musicians United For Safe Energy, Stephen King for "The Dead Zone", Doug Barrett & Abraxas magazine, Instar, Soltronic Engineering Ltd, the Unknown Photographers, and of course CBS Records.

A pat on the back to the Dawn Patrol, Jon the Beaver and General G. Keep it up chaps! Some corrections to No.1: In "The Return of R'n'R", Miami did not join 'til mid'75 and Max & Roy until late '74. Bruce was not on the cover of Rolling Stone, and JL's article was in The Real Paper. Bru was also on "Paralyzed" on GP's "Up Escalator" LP. DF

Thought for the ish: Bruce is just an ordinary guy who's had the opportunity to get up on stage and blow people's minds. - Max



FIRE!★

RENDEZVOUS

WANTED:

BRUCE SPRINGSTEEN CBS promo 45s of Born To Run and Tenth Avenue Freeze-Out → → Box No. 14

BRUCE SPRINGSTEEN material photos, articles, cuttings, recordings, rarities etc. Write to John Godson, 46 Belgard Heights, Tallaght, Co. Dublin, Ireland

ADS

All classified ads must be pre-paid. POINT BLANK will not accept liability for dissatis-faction with any transactions resulting from small ads. On your own heads be it!

Rates: A minimum of 25p for the first 15 words, which must include name & address or Box No. Then 1p per word thereafter. Write in ink and use block caps. Give a phone number if possible. Make cheques/P.O.s payable to D. French. Post to PB at 11a THIRLMERE ROAD, LONDON SW16. Sorry - no bootleg ads!

It's been an eventful autumn. "The River", the new double album, was released here in mid-October and reached No. 2 in the national charts and No. 1 Stateside. The single, "Hungry Heart"/"Held Up Without A Gun" followed in its wake, climbing the hit parades due to considerable radio airplay on stations such as Capital and Radio One.

TV coverage included the version of "The River" from the "No Nukes" film and a repeat of the clip showing Springsteen performing "Rosalita" on both the **Old Grey Whistle Test - The Story So Far**, and in an edited version on the **Heroes Of Rock'n'Roll** special as part of BBC 2's Rock Week, which followed the LP's release.

Bruce reportedly took screen tests for two movies, "King Of The Gypsies" and "Ragtime" but did not secure the roles. There's no plans for a UK distribution of the "No Nukes" flick which has been very successful in the USA.

The US tour started in Michigan in October, taking in Los Angeles at the end of the month and New York Madison Square Gardens at the end of November. The band will be on the road for much of 1981, with European dates scheduled for the Spring.

© AQUARIAN 1980

People's Performer Kicks Off World Tour

Bruce Springsteen/ Crisler Arena/Oct. 3

by Holly Cara

ANN ARBOR, MICH.— "MISSED you," Bruce Springsteen cried to the audience at the University of Michigan's Crisler Arena as the E Street Band plunged into "Prove It All Night."

Springsteen's return to the stage, after nearly two years of recording The River, had been very eagerly anticipated. The band opened with "Born To Run" and, Springsteen said later, "I was so nervous I was forgetting all the words." "Tenth Avenue Freeze-out" was puncutuated by his leap into the front rows and some tasty dance maneuvers.

Of the 26 songs played, 11 new ones were showcased, some of which are already familiar to concert audiences. By the second set (largely new material) all the first-night quirks appeared to be gone and it was as if he'd never been away.

Springsteen presented several stunning ballads "Wreck On The Highway," "Stolen Car" and a completely reworked version of "Point Blank." The focus of the song has changed from a description of a woman who is gripped with rage and blind to its source to a more subjective view in which Springsteen laments the self-destruction of an ex-lover.

"While I saw you last night out
on the avenue
"With your face in the shadows but
I knew that it was you
"You were standing in the doorway
out of the rain
"You didn't answer when I called
out your name
"You just turned and then you
looked away
"Like I'm just another stranger
waiting to get blown away....
Point Blank."*

"The River" itself is a moving, simple statement about being trapped in a world where love makes no difference. "Cadillac Ranch" and "Ramrod" stood out as veritable roof-raising rockers, the former with a hint of country flavor. "I Want To Marry You," which featured Springsteen on maracas and dancing a graceful Latin shuffle, is a dreamy account of true romance.

Though the band obviously needed time to reacclimate itself to touring, the musicians played almost seamlessly. In other words, it was less like a first night than an event of pure magic. One very welcome change was the increased vocal role of Miami Steve Van Zandt.

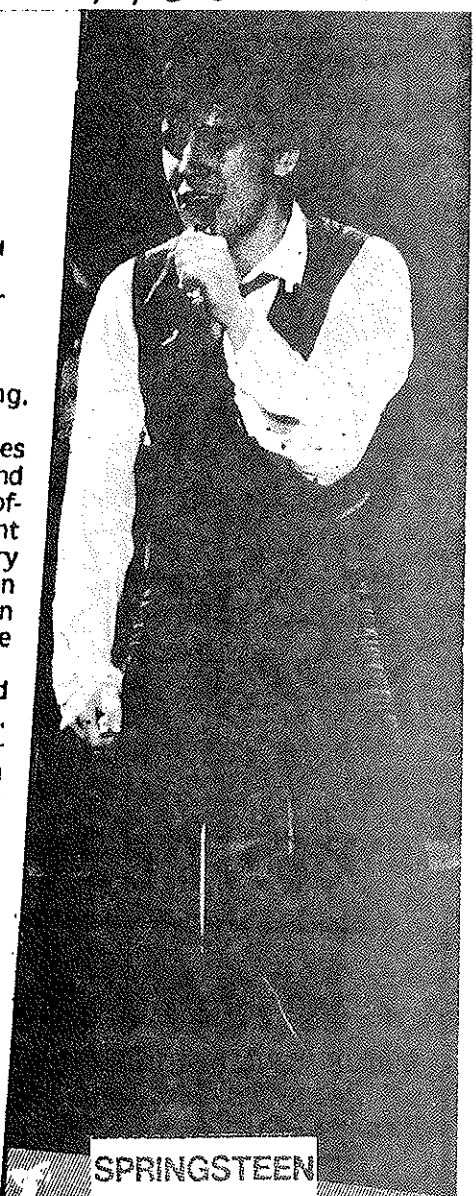
Clarence Clemons also did more singing than in the past, joining Springsteen on the last verse of "Fire" and introducing "Rosalita" with a few lines of "Stagger Lee."

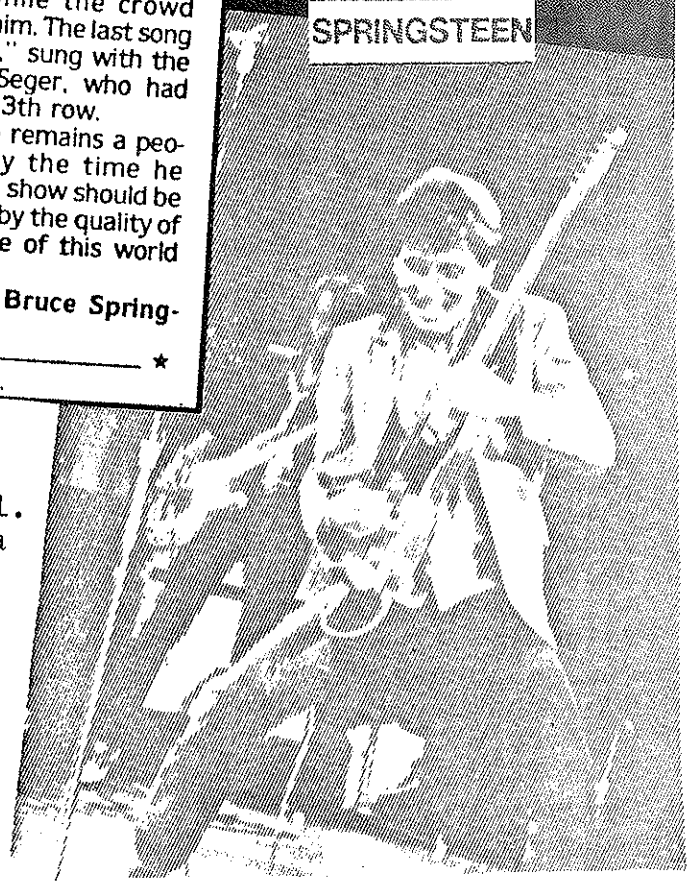
The encores included "Jungleland," which he hadn't planned to do on this tour. He read from the lyrics, sitting on the edge of the stage as if it were a poetry reading, while the crowd chanted along with him. The last song was "Thunder Road," sung with the assistance of Bob Seger, who had been sitting in the 13th row.

Bruce Springsteen remains a people's performer. By the time he reaches our area, the show should be phenomenal, judging by the quality of the first performance of this world tour.

*"Point Blank," by Bruce Springsteen, ©1980.

★





YULE LOG

Ann Arbor, Mich.
Cincinatti, Ohio
Cleveland, Ohio
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Chicago, Ill.
St. Paul, Minn.
Milwaukee, Wisc.
St. Louis, Miss.
Denver, Colorado
Los Angeles, Cal.
Phoenix, Arizona
Dallas, Texas
Austin, Texas
Largo, Maryland
Madison Square Gardens, N.Y.C.
Philadelphia, Pa.
Hartford, Ct.

OCT — DEC

THE RIVER REVIEWS

"The River" flowed through my door and into my heart. Bruce is with us on the new album all the way, don't forget the E Street gang, for without them it would only be half as good. No one track makes "The River", it all flows together in my life (STONED AGAIN)." - Droog

"I felt an unease about the new Springsteen album - so easy to admire, so hard to care about..." - Graham Lock, NME

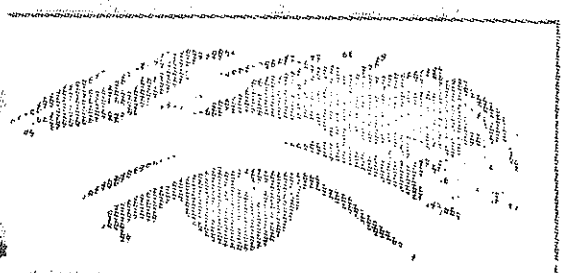
"I managed to get 'The River' for £3.99 at HMV. Talk about credibility, the only other comparison is The Clash and 'London Calling' at £3.50. Both doubles and they both happen to be my favourite performers!! Anyway I love the new Bruce album. He seems to have returned to his roots, i.e. mid-60s soul and traditional rock'n'roll. The guitars are much lighter and tighter and the saxophone much more prominent, thank God! I reckon 'Darkness' was merely a transition he simply had to make. 'The River' seems to be the next stage. The music is much more simple in structure, i.e. there are no 'Jungleland's but it is by far his most accessible album. I don't think he will ever equal 'Born To Run' but there are some great new songs." - Mark Hollingsworth, Bristol

"The general trend of the album is towards a more direct style, and greater reliance on Bittan on piano. Perhaps one or two of the tracks don't work completely, and I found Clarence wasn't used to best advantage. Dare I say I hope other members of the band can move Bruce to a better exploitation of his work force! That aside, I'm sure the Boss knows where he's going and many of the Bittan-dominated tracks are superb - e.g. 'Point Blank' and 'The Price You Pay': the line about 'the promised land' is really seminal to the man and his work. It's a difficult album to assess by comparison with the other LPs because musically and lyrically it forsakes much of the complexity of the earlier albums - looking back now one can see it beginning on "Darkness" - but the Boss has confounded us again with a classic, albeit an enigmatical one: that is to say, so many of the tracks are classics; and there are others where you think about those discarded tracks and whether they weren't better - this seems to be an enigma Bruce fans have to accept. Looking over the titles, the first seven tracks, then 'I Wanna Marry You' up to and including 'Point Blank' are all outstanding and brilliant stuff. Thereafter (though I like 'The Price You Pay' and 'Drive All Night') I found the album lost a little of its grip and punch.

Only time will tell whether it can rank alongside 'Layla' and 'Blonde On Blonde' as a classic double. I'm too much of a fan to want to judge, or really care on that score. I just hope Bruce has really hit a chord, millions of people buy the album and like it and that all this will inspire Bruce onto yet higher standards of perfection." - The General, Wiltshire

"Spectorish backing and the oldest chord sequence in the business" - Time Out on "Hungry Heart"

"It's been good to find Springsteen still so excitingly on form" - Robin Denselow, Guardian

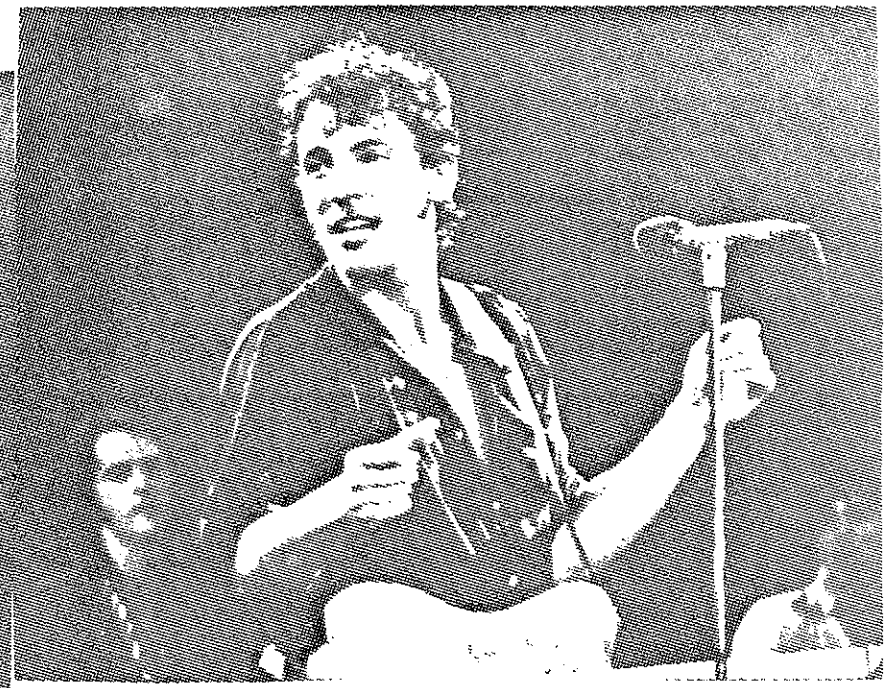


NO NUKES - A REVIEW OF THE FILM ✲ ✲ ✲ ✲ ✲ ✲ ✲ ✲

"Some of them were angry at the way the earth was abused by the men who learned how to forge her beauty into power".

* Jackson Browne 1974

It was this sentiment which caused the Musicians United for Safe Energy (MUSE) Foundation to be formed. In a country which has produced near disasters at Detroit and Three Mile Island and where profit seems more important than safety the concern of the MUSE artists was well founded. As a method of drawing public attention to the MUSE cause and to raise money for local and national events it was decided to stage a series of concerts at Madison Square Garden and an open air rally in Battery Park N.Y.C. "No Nukes" is the film of these concerts.



In the history of rock 'n roll "No Nukes" must feature near the top as one of the best made films ever . With excellent photography and sound reproduction the directors have created a very special atmosphere that, at times, almost convinces you that you are in the first ten rows at the concert. The backstage scenes are most informative, showing the organisation required and headaches caused in staging such an event. After such praise it might seem strange that any major criticism of the film is the music itself. For the most part this is at best boring and some scenes, notably the Taylor - Simon - Nash - Hall versions of "The Times They are a Changin'", actually border on embarrassing. Tom Petty does not appear in the film and as a result the musical credibility is only maintained by two performers - Jackson Browne and Bruce Springsteen.

(Cont'd)

☼

Browne, whose performance is modestly brief, treats us to a rocking version of "Running On Empty" and a superb "Before the Deluge" (which would surely have made a far superior anthem for the MUSE movement than John Wall's "Power"!) before the real highlight of the film takes the stage (screen).

It is significant that the only two concerts of the series which were sell outs were the two where Bruce Springsteen was top of the bill. As if to justify this devotion Springsteen turns in a performance so electrifying that it easily surpasses anything ever seen on screen before. The Springsteen set opens with "The River" a new song about teenage love and forced marriage, sung with such intensity that it is difficult to believe it is not a personal experience. Next is the old favourite "Thunder Road", for me the highlight of the whole film. With the E Street Band providing its usual impeccable backing, Bruce performs as only he can - holding the microphone over for the crowd to sing, Springsteen then leads us through this familiar tale and with the final lines "This is a town full of losers, I'm pulling out of here to win", he races across the stage and leaps on top of the piano to play guitar before sliding on his knees across the stage front toward the towering frame of Clarence Clemons. The all too short set ends with an unbelievable version of Gary U.S. Bonds' "Quarter to Three". Taken at fantastic speed Bruce shows himself to be a real showman - dancing and pleading with the crowd that he can take no more before staging a mock collapse only to be revived by the band to complete the song and dance off stage.

If you do get the chance to see "No Nukes" take it. Although some of the artists seem not to have noticed that the sixties are over the cause is worthwhile and the film an excellent documentary of what took place in that week in September 1979. If much of the music is disappointing this is more than compensated for by Springsteen's magnificent performance. If he is good on record he is so much better on stage and for U.K. fans with no chance of live performance in recent years the opportunity of seeing this film is an opportunity not to be missed.

★

"OK, all those in favour of No Nukes - RAISE YOUR HAND!"

★ **No Nukes** ★

SOMETHING TO READ IN THE NIGHT.....

GOOD READING GUIDE

SPRINGSTEEN
"He is a rock'n'roll punk, a Latin street poet, a ballet dancer, an actor, a poet joker, a bar band leader, shit hot rhythm guitar player, extraordinary singer and truly great rock'n'roll composer."
Jon Landau

The publication of Dave Marsh's "Born To Run - The Bruce Springsteen Story" (reviewed in PB issue No. 1) provided many fans with their only informative reference work. Although the music press has been publishing articles for many years, some fans did not bother to collect these as they appeared while recent converts have hardly had an opportunity to compile an extensive cuttings file.

Rather than leave people to search through the last six years' music publications trying to find Bruce material, we decided to put together a recommended reading list with the following Top Ten from each side of the Atlantic.

TOP TEN

UK

ZIGZAG	September '74
MELODY MAKER	30/11/74
NEW MUSICAL EXPRESS	11/10/75
NEW MUSICAL EXPRESS	15/11/75
MELODY MAKER	15/11/75
MELODY MAKER	29/11/75
NEW MUSICAL EXPRESS	9/10/76
NEW MUSICAL EXPRESS	26/3/77
MELODY MAKER	22/7/78
NEW MUSICAL EXPRESS	14/10/78

★ ★ ★

USA

AQUARIAN	27/8/75
ROLLING STONE	9/10/75
AQUARIAN	17/11/76
ROLLING STONE	14/7/77
ROLLING STONE	13/7/78
ROLLING STONE	27/7/78
ROLLING STONE	24/8/78
CRAWDADDY	October '78
CREEM	October '78
AQUARIAN	11/10/78

Recent reading matter worth checking out:-

Good hunting!

TROUSER PRESS No. 55 - October 1980

MELODY MAKER 4/10/80

★ ★ ★ SPIRITS IN THE WRITE ★ ★ ★

It's good to see that there is enough interest around to get a fanzine off the ground about "Erucie" without all the commercial glossy paper crap that can occur with the ultimate of "stars".

Like a few folk I have only got into Bruce in the last 1½ years, unfortunately I was put off in the past by the "new Dylan" tag he had. Which only goes to prove one thing I suppose.

He is a writer of our times, the machine driving, on the street balladeer. A living ideal. "Ramrod" to me is what Cochran's "C'mon Everybody" is to the older generation of Rock'n'Roll. I could rant on about "The River" but it has already been said, just listen.

→ → → - Roger, Southampton

Congrats on a good first issue of POINT BLANK, here's to bigger and better things in issues to come. The new album is a beaut, twenty new songs to keep us going for another three years. The No. 2 album of the year, after Tom Waits' "Heartattack And Vine".

→ → - Tim Purvis, Tyne & Wear

Brilliant, superb, magic - such adjectives are clearly inadequate when attempting to describe the first issue of POINT BLANK (that'll be £5 please, Dan). Seriously, it studiously avoids falling into the hero worship trap; any attempt to provide background information regarding Springsteen is to be congratulated. It's hardly surprising, however, that us British fans have suffered from this lack of information about the "Boss" and part of the blame must rest with Springsteen himself. By not backing up his magnificent recordings with personal and live appearances he is depriving his admirers of a much needed contact. Beyond the occasional article or interview in the music press we hear nothing.

Is the reason that he hasn't come over to Britain that he resented the hype built around the 1975 tour? And yet if he resents the "superstar" image, surely it's being perpetuated by the kind of inaccessibility which his English admirers have had to put up with. "You can look (but you'd better not touch)" screams Springsteen on "The River", but the sad fact of the matter is we can't even look.

→ → → - Ed Smith, Brighton

Many congrats on the first issue of PB. All things considered I reckon you came up trumps, and PB fares very well for future issues. You can obviously see a lot of time and effort went into it; I particularly liked the layout and headings and also the touches of humour that came thru (most important, that). Keep it up.

→ → → → → - Chris

It really surprised me that I was the first continental fan to write (thought there were some more of us!). The interest for Bruce here in Sweden was really high when "Born To Run" was released. The critics went crazy about it and made Bruce into some new Dylan-styled street hero. He is still well respected and very well-known but because of the long time waiting for the new album (it's gonna be Top 10 when it comes) the interest has been fading. It's also very difficult to get any information here (not easy to be a keen fan, I know).

The first time I ever heard Bruce was on the "Born To Run" album and the first tune, "Thunder Road" really changed my life. There I was, sixteen years old, too young to know about the sixties and really fucked up with the seventies music. And just when I needed it, in comes the Boss with pure Rock'n'Roll music. I was shocked. I sat by my record player the whole night and played the tunes again and again. Suddenly I realised that this is it, this is what life's about, this is THE Rock Dream!

By now, some six years later, I still believe in the dream and also that Bruce is the Rock Dream in person. He changed my life!

→ → → - Mats Ericsson, Sweden

SPIRITS IN THE WRITE

Hi Dan, thanks for the POINT BLANKs you sent me. Great stuff really. Surprised me to find my name in it. Thanks a lot. Please send more copies of PB, I have sold all of mine. The interest is really hot here! "The River" will probably be number one here WHEN it is released!

→ → → - Mats Ericsson, Sweden

I've been a fan of the man for only about two years or so, but in that time he has really captured my imagination and in his music I can still find something new everytime I listen to it.

Up here in County Durham there aren't too many Springsteen fans. Any new fanzine would be a blessing for us isolated hicks from the sticks. At present we are all hoping the proposed dates will materialise and also that they will not be the usual "London-Birmingham-Glasgow" type tour. In the meantime I hope that the fanzine will help to fill the gap between the tour and now! The best of luck in this highly commendable venture.

→ → - Graeme Hull, Spennymoor

Congrats on a job well done, looks like quite a lot of hard work. A few points of constructive criticism: production could probably be smartened up if the whole thing was printed, but I expect you know that. There is always a problem with fanzines in that they get carried away a bit; I'm glad to say that the majority of PB doesn't, but some of it does sound a bit trite. This is my big problem in writing something, because either you write purely factually, which is in itself boring, or you become too emotionally overboard. If you can balance it, great. The problem is one of expression and asking people to explain, or attempt to rationalise why they like Brucie. Still, all in all, GREAT. Keep it up, boyo.

→ → - Matthew Walker, Bristol

Thanks for POINT BLANK No. I and look forward to No. 2. "THUNDER ROAD" started the same way - so there you go.

It's past 2 in the morning and I've not landed back on Earth yet after watching the "Rosalita" clip on the Best Of OGWT - makes it 5 times now and I still get blown away every time I see it. I'm seriously wondering if I would survive seeing him live in concert!

Being, as far as I know, the sole waver of the flag in this area for Bruce I've kept in contact through the phone and letters with other Springsteen-atics and I believe that anything that keeps us together and in contact with one another is a good thing, and I applaud and appreciate what you're doing with the magazine.

→ → → - Mary, Halifax

Cheers very much for the mag. A very brave effort for a first time. I seem to be the only REAL Boss & The E Street Band fan in Rayleigh (where?). All my mates say is "Eh, Who?", then the paper spells his name "Springstein" - a friend of Frankie's, perhaps? (laugh!) When's the next mag?

→ → - Paul/"Bud"/"Eric", Essex

Hi Dan and all you nice people up there in London Town. Lots of people down here have seen the last magazine. Hope they write to you.

Bruce on "No Nukes" with Jackson Browne: "Stay"; and "Devil With The Blue Dress On".

Peace be with you all,

→ → → - Droog, Southampton

Thanks very much for the magazine. Best wishes and good luck.

→ → → - Pete Frame, Bucks.

Write to POINT BLANK at 11a Thirlmere Road, London SW16. SAEs for replies please.

BRUCE SPRINGSTEEN
INTERVIEW

TRANSLATION FROM AN INTERVIEW WITH BRUCE SPRINGSTEEN AND MATS OLSSON, ROCK CRITIC & WRITER FOR THE BEST SELLING EVENING PAPER IN SWEDEN, "EXPRESSEN", IN LOS ANGELES.

"Springsteen has burned the tapes!".....
......"Springsteen is crazy!"

But the Bruce Springsteen I meet is healthy and strong. Bruce told the Expressen:

- When there's a long time between records a lot of stupid rumours get around. One paper prints them and suddenly they are the truth and I'm supposed to be crazy.

Springsteen is of course not crazy, and he hasn't burned the tapes. What about the new LP, "The River"?

- I had 45 songs to choose between and made a double album of them. The title track is the best I've done. It's in the "No Nukes" movie.

This is no proper interview with Bruce Springsteen, rather the result of an informal series of talks during three weeks in L.A. Bruce and producer Jon Landau were there to mix "The River".

- I've been on the West Coast for so long, but it's been like a holiday. Look - my first sunburn for five years!

Europe in Spring

When the album is released a gigantic Springsteen tour starts, and it's planned to finish in Europe in Spring. 1975 saw him doing four European concerts, two in London and one each in Amsterdam and Sweden. That's the only gigs he's done outside North America!

- I regret that we haven't returned to Europe before, but we're home-loving guys and prefer the USA. But it was a kick to come to Europe and discover that everybody knew about us and knew our songs.

What about the manager and contract problems he had? Springsteen put out no records for three years.

- I was in a trap. The classic story about the guy who signs an idiotic contract. I said No to any records, but I played like a maniac, because that's what I like, playing in front of an audience.
- Everything went so fast. I was on the cover of Time and Newsweek and on the way to becoming something I wasn't and didn't want to be. I was on the way to being sucked up in the music biz and exploited.

Many people say that it's impossible to keep your own personality and at the same time be a superstar in the music industry.

- Bullshit! It's just to say No - in time. If you're young and suddenly turn famous, everything is lying in front of you - girls, booze, drugs and stuff like that. If you start taking drugs you're an easy victim for the record company.
- I said No to everything! No, I bought a house and a car. I'm living the same way I've always done. Still with the same friends and nearly the same band as in my teens.
- Up to the "Darkness" LP we were constantly broke. I could have been rich by now, but I feel a great satisfaction that I never sold myself to drugs or the record company.
- Rich or poor, however you see it, I'm in a very enviable situation. I can sleep in the mornings and do what I like best in the evenings - play!

It's more than two years since "Darkness On The Edge Of Town" came out. Making a record is a long process for Springsteen:

(continued)

SPRINGSTEEN *INTERVIEW*

Translated by MATS ERICSSON

- Of course I could have done an album a year, but would they have been good? I have a responsibility to myself and the fans. I won't release anything I'm not satisfied with, what I don't have my heart and soul in. When I release the new album both I and the fans know that it's good. If people aren't ready to wait, then they weren't interested in the first place.

As a passionate record collector and rock lover he also feels a big responsibility towards older rock music. All his concerts feature old rock classics:

- I've got the same musical background as most 31-year-olds: Stones, Beatles, Kinks. When the guitar solos went on too long at the end of the 60s I lost interest. Luckily my elder cousin had a goldmine of singles. All rock, R&B and soul from the 40s and 50s. There I found my roots. I play these old songs on stage because I want to show young fans that it wasn't Van Halen or some other idiot who discovered rock music.

Bruce is satisfied with his records so far, but says about the "Darkness" album:

- Today I think it's too dark. I'm really a happy person - that will show on the new album.

Any favourite records you listen to now? GRAHAM PARKER

- When I work on an album I don't listen to any other music. I'm very easily influenced, and if there's a lot of good music I'll pick up riffs and sounds from so many records that in the end I won't know what's mine. But I can give you one name I'll always stand for: Graham Parker. Why he isn't bigger in the States is remarkable and a shame.

When we were talking about old records I mentioned that the Sir Douglas Quintet had reformed. Bruce exclaimed:

- What?! My God, that's one of the legendary groups. In the beginning of the 70s I played a lot with Augie Meyers in Texas and I felt like a fan, I loved that music.

JON LANDAU

Today JON LANDAU, prominent rock critic, is producer and manager of Bruce Springsteen. It was Landau who made the famous quote "I have seen rock future, and its name is Bruce Springsteen", and he and Bruce have become good friends:

- I produced some records when I was at college, so I wasn't worried when Bruce asked me to help him in the studio. I had no experience as a manager, but when Bruce asked me I agreed.

He stopped writing ("After ten years as a rock writer I had said all I wanted to say") and devoted his time wholly to Bruce...

- As you have seen, Bruce is a very special artist. He is his own boss and tells everyone what to do. But that's good, it makes him unique and exciting. Now he'll come to Europe. I think it'll be in March, because it's really cold in January and February.

QUIZ

SO YOU THINK YOU'RE A SPRINGSTEEN EXPERT?

Here are a few brain teasers to test your knowledge of Bruce and the band.

(1) What parts do Bruce Jackson and Mark Brickman play in the Springsteen tour set up?

(2) What was the last song played in New York City during the 1978 tour?

(3) Name six artists or performers who have played or sang on stage with Bruce and the E Street Band.

(4) The Old Grey Whistle Test featured a film of Bruce performing "Rosalita" live and an interview with Bob Harris. Where were each of these events recorded?

(5) Name the girl who played violin and sang on a few numbers during part of the 1974 and 1975 tours.

(6) Who wrote the song "Say Goodbye to Hollywood" which was recorded by Ronnie Spector and the E Street Band?

(7) The final selection of the songs featured on "Darkness On the Edge of Town" was made from thirteen songs. Which three numbers were omitted from the album?

(8) We all know Bruce comes from New Jersey, but what is his home town in the Garden State?

(9) David Bowie recorded (but never released) two songs from "Greetings from Asbury Park N.J."; which two songs?

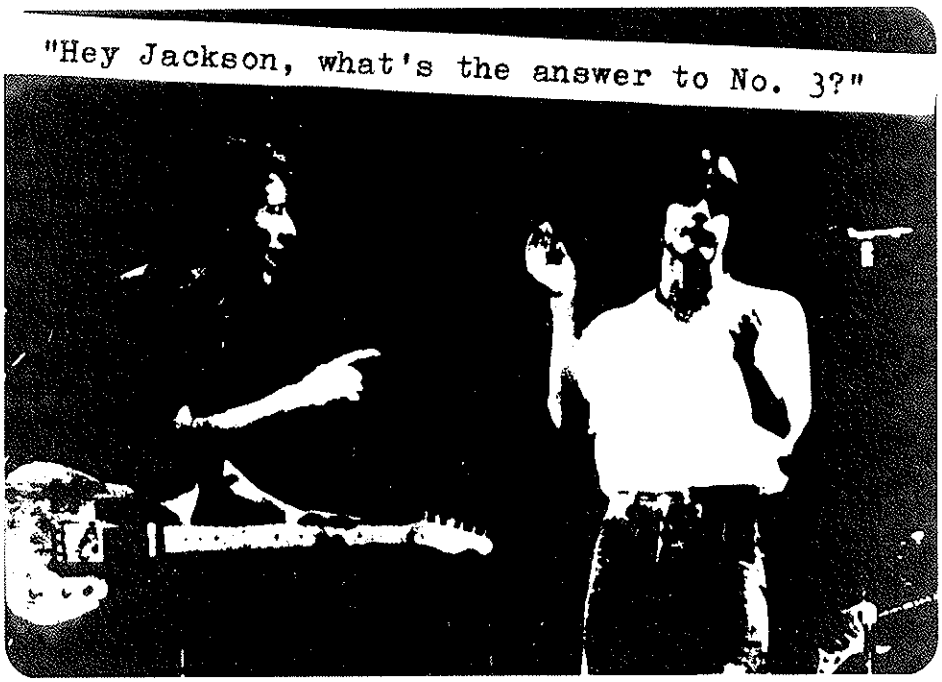
(10) Which song released on "Darkness On the Edge of Town" was performed live during the 1976 tour?

(11) Name three songs, written by other artists which Bruce has performed live but which were not included in the extensive list at the end of "Born to Run - The Bruce Springsteen Story".

* * * * *

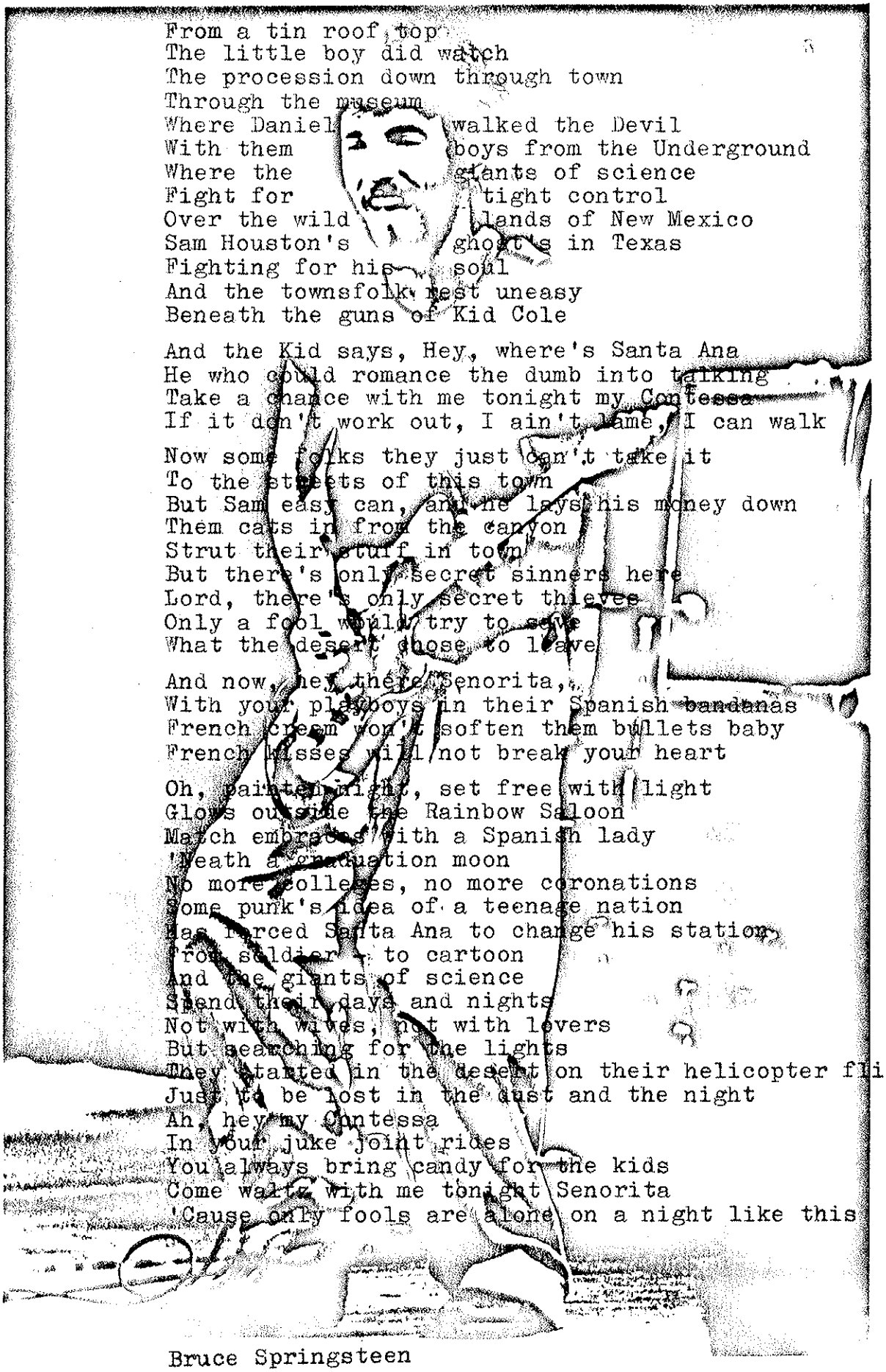
Send your answers and guesses, with your name and address in block capitals, to POINT BLANK, 11a Thirlmere Road, London SW16.

We will be offering prizes to those who get all the answers right, including a 1978 U.S. Tour T-Shirt and a 21" by 31" colour poster of Bruce. The winners will be notified by post and the answers printed in the next issue. Closing date for entries is 31 January 1981



"Hey Jackson, what's the answer to No. 3?"

HEY SANTA ANA!



From a tin roof top
The little boy did watch
The procession down through town
Through the museum
Where Daniel walked the Devil
With them boys from the Underground
Where the giants of science
Fight for tight control
Over the wild lands of New Mexico
Sam Houston's ghost is in Texas
Fighting for his soul
And the townsfolk rest uneasy
Beneath the guns of Kid Cole

And the Kid says, Hey, where's Santa Ana
He who could romance the dumb into talking
Take a chance with me tonight my Contessa
If it don't work out, I ain't lame, I can walk

Now some folks they just can't take it
To the streets of this town
But Sam easy can, and he lays his money down
Them cats in from the canyon
Strut their stuff in town
But there's only secret sinners here
Lord, there's only secret thieves
Only a fool would try to save
What the desert chose to leave

And now, hey there Senorita,
With your playboys in their Spanish bandanas
French cream won't soften them bullets baby
French kisses will not break your heart

Oh, painted night, set free with light
Glows outside the Rainbow Saloon
Match embraces with a Spanish lady
'Neath a graduation moon
No more colleges, no more coronations
Some punk's idea of a teenage nation
Has forced Santa Ana to change his station
From soldier to cartoon
And the giants of science
Spend their days and nights
Not with wives, not with lovers
But searching for the lights
They started in the desert on their helicopter flights
Just to be lost in the dust and the night
Ah, hey my Contessa
In your juke joint rides
You always bring candy for the kids
Come waltz with me tonight Senorita
'Cause only fools are alone on a night like this

Bruce Springsteen

BEAVER BROWN

★★★

WILD SUMMER NIGHTS & TENDER YEARS

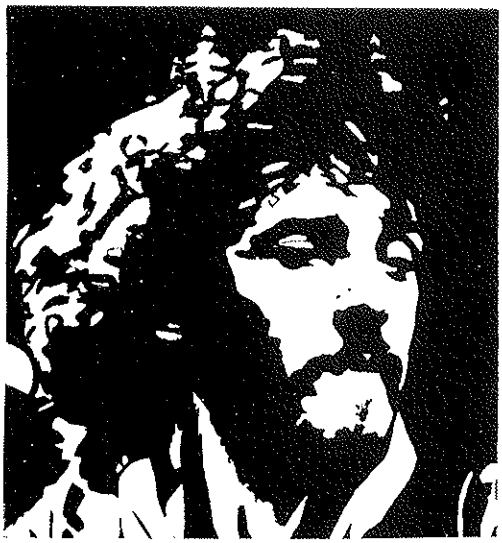
45 REVIEW

THE GRAPEVINE from the clubs around the Jersey shore which years ago brought news of exciting new talents such as Bruce Springsteen, "Southside" Johnny Lyon and Steve Van Zandt has recently carried rumours of an up and coming band named Beaver Brown.

For once this buzz has not been caused by natives of New Jersey, Beaver Brown hailing from further north in Rhode Island. This is their debut 45 on the Coastline Records label. Playing a mixture of original compositions and old standards, the band's true strength has till now been in performance rather than in home listening. First hearing of this excellent record blew away all doubts about Beaver Brown as studio artists. Two superb compositions by frontman John Cafferty are excellently performed by the band, and if the production does follow that of better-known works ("Wild Summer Nights" being strongly influenced by Bruce's "Darkness" while "Tender Years" leans heavily on Steve Van Zandt's work with Ronnie Spector and the E Street Band) is that such a great fault?

While Beaver Brown's sound might not be as original as that of Springsteen or the Jukes they are still worth catching if you get the chance. Let us know, we'd like to hear what you think.

★ ★ ★ PB



THE WILD, THE INNOCENT & THE E STREET SHUFFLE

BRUCE SPRINGSTEEN & THE E St. BAND

ALBUM REVIEW by MARK HOLLINGSWORTH

This was very much a transitional record for Bruce Springsteen. It incorporated his new soul rockers full of electric rhythms and saxophone with acoustic ballads reminiscent of the early Dylan influences. 'Greetings From Asbury Park' was an experimental debut while on this album Bruce begins to develop a musical identity, especially on the second side. Lyrically the songs are full of urban adventure and romance - a triumphant release from the social pressures and restrictions of small-town working-class life only equalled by the Animals' 'It's My Life' and 'We Gotta Get Outta This Place'.

For me it's an LP of exciting climactic highs - 'Rosalita' and 'Kitty's Back' - and pedestrian musical lows - 'Sandy' and 'Wild Billy's Circus Story'. It's certainly an improvement on his debut with Clarence Clemons' saxophone being more prominent, bringing a much needed soul feel to the songs. The Springsteen Sound began to take shape on this album with Bruce's isolation from any particular trend or scene reaping its reward as a rock'n'roll synthesis evolved embodying traditional '50s rock, James Brown '60s soul and Van Morrison's acoustic rhythms.

The second side is near perfect as Bruce builds up the passion in 'Incident On 57th Street' gradually, crying out the lyrics with the piano leading out the song alone and then the band rips into 'Rosalita (Come Out Tonight)'. It's all systems go as Bruce spits out the words with Clarence's saxophone driving the band on and on to the triumphant climax:

> But now you're sad, your Mama's mad
> And your Papa says he knows that I don't have any money
> Well tell him this is his last chance
> To get his daughter in a fine romance
> Because the record company, Rosie
> Just gave me a big advance!

This is real soul music at its best - all or nothing rock'n'roll sung with such an intensity of feeling to suggest that the music really is a matter of freedom or death. The songs are full of optimism and hope even in the slower songs like 'New York City Serenade'.

'The Wild, The Innocent and The E Street Shuffle' is by no means a classic album. Bruce tries to do too much in one song. A prime example is 'E Street Shuffle', where the impact of the brass section is reduced by the jangling guitars and overbearing lyrics. 'Sandy' and 'Wild Billy' sound like out-takes from 'Greetings' - slow and acoustic, the lyrics are again too wordy, undoubtedly the weakest moments of the album. 'Kitty's Back' rescues side one, but there are production flaws partly due to studio inexperience but also a sense of trying TOO hard.

ooooo

Lyrics courtesy Laurel Canyon Music Ltd.

THE RETURN OF ROCK'N'ROLL

Doug Barrett continues The Story So Far. Part 2 - American Madness (Abraxas)

1974: Bruce and the band recorded their third set of songs at 914 Studios and New York's Record Plant in the hope that this one would bring them superstardom.

The recording was painfully difficult and punctuated by the beginnings of the difficulties with Mike Appel. Bruce's contract virtually sold away his life since he knew nothing about the process of publishing songs.

Eventually Jon Landau was called in to help with the album's production, and under his influence the Spectorish sounding "Born To Run" was released in the autumn of 1975 backed by a powerful publicity campaign from CBS. The effect of the LP reverberated throughout the US as Springsteen mania hit full swing.

"Born To Run" was a classic and one of the top albums of the 70s. Not surprisingly, it celebrates cars and girls and teenage life.

On October 21st 1975, Springsteen was on the cover of both Time and Newsweek magazines, a feat which took him to the heart of America. His shows were sold out every night, and in Britain the LP reached the Top 10. The American Forces Network spread the fever on programmes like "Rock Around The World". Appel, seeing Bruce's influence fading in the UK, put off concerts here until the two shows at Hammersmith Odeon in November.

Theatre posters proclaimed "At Last London Is Ready For Bruce Springsteen", but an enraged Bruce and Clarence tore down as many as they could. The consequent performance he described as the worst of his life. The critics and liggers, expecting miracles, were ready to crucify Springsteen. Fortunately the second night was much better.

1976 should have seen Bruce acknowledged as one of rock's greatest performers, but the disagreement with Appel came to a head with injunctions and lawsuits from both sides, Laurel Canyon preventing Springsteen recording and denying him his own songs. Bruce lost a lot of the royalties from "Born To Run" and was forced to tour to pay the members of the band.

On the tour, Bruce changed some of his old material. He had always used oldies to superb effect, including "Pretty Flamingo", the Detroit Medley, and "It's My Life". He contunued to chat with audiences, treating each show like a party for friends. At Christmas he played "Santa Claus Is Coming To Town", promising Clarence a new saxophone if he practised hard.

After bootleg copies of Bruce's songs appeared, Appel took the bootleggers to court in one of the very few legal actions taken in the States against illegal recordings.

Springsteen and Appel finally settled out of court in the summer of 1976, the Jersey Devil losing a great deal. He returned to the Record Plant with the E Street Band and Jon Landau to record some new songs. Again, recording was slow, with over thirty tracks being laid down. With thoughts of a double LP dismissed, ten songs were picked for inclusion on the album, leaving some stage favourites for the next set.

Originally entitled "American Madness", Bruce Springsteen's fourth album, "Darkness On The Edge Of Town" was finally released in June 1978, almost three years after "Born To Run". The album was dubbed one of the best of the year. Having less of the over-production of the last LP, it's very evocative: highly urban, about cars, the broken promises, shifting from town to town. More bitter than any of the other sets, "Darkness" achieved platinum sales and Top 10 status in both the US and the UK.

FACTORY

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BACKSTREETS ★

ROY BITTAN appears on David Bowie's "Scary Monsters" album as guest pianist. He also features on Dire Straits' "Making Movies": "worth his weight in ivory" (Bob Edmands, NME)

LOWRY

"Anyone who takes even longer than the Pink Floyd to make an album must be terrific." - Patrick Humphries, Melody Maker

"...there are still times when it's hard for me to believe there ever was such a year as 1970 and upheaval on the campuses and Nixon was president, no pocket calculators, no home video tape recorders, no Bruce Springsteen..." - Stephen King, "The Dead Zone"

"'No Nukes' contains such opponents of nuclear power as Crosby, Stills and Nash, The Doobie Brothers and Jackson Browne." - Evening News

"I've just discovered Bruce Springsteen, the one torch to work towards amongst an ocean of sub-standard money-making product."

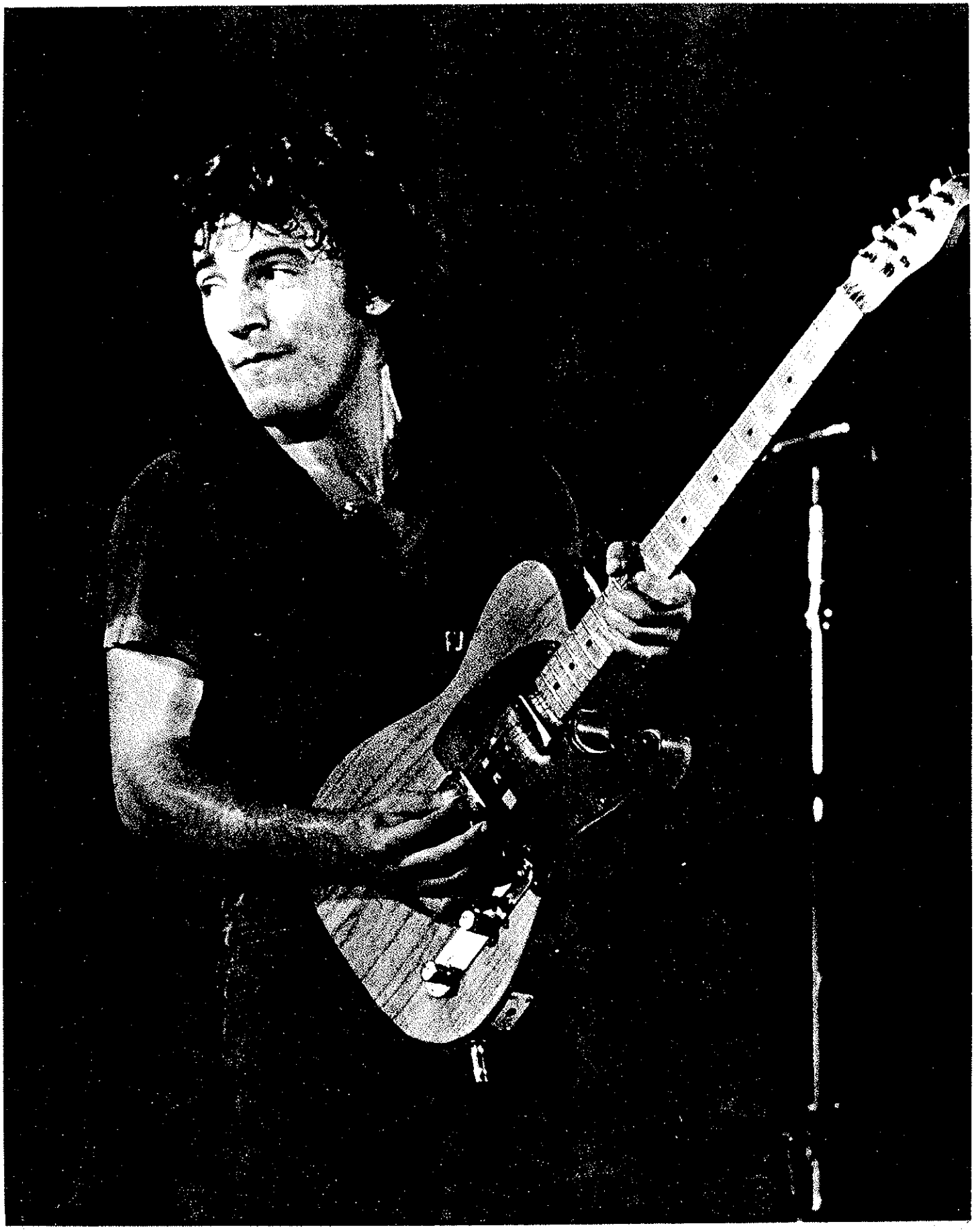
- Julie Burchill, NME '78

"No bore is like a Bruce bore." - Julie Burchill, NME '80

"My girlfriend's just returned from the USA where she was listening to WPLJ, the local radio station in New York. There was this woman DJ who kept playing Southside and Springsteen, and announced that Bruce was playing a gig at Asbury Park for old times' sake. My girlfriend went nuts and spent all night phoning around all the concert halls, agents etc...eventually she phoned the DJ, who said it was a practical joke..." - Matthew, Bristol

"Bruce Springsteen can turn the great American hand-of-blight-wreck on the highway scenescape into 'accessible product' for mass consumption because he sprinkles his sagas with convoluted '200I fenders, a hot Chevy and a girl named Bernice' fairy-dust imagery."

- Nick Kent, NME

"Now you probably know I wrote this song with a friend of mine. I've been very fortunate in life with friends. I just want to tell you it is true that God created the world, and the earth and the sky and the heavens and the creatures and the snakes and the seas, and everything in six days and on the seventh he rested. But he got up for a little while in the afternoon and he said: 'Because I love these people so much I'm gonna make them one Bruce Springsteen.' Now 'Jeannie Needs A Shooter'." - Warren Zevon, Philadelphia 22/4/80

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